

**Todd Tarantino**  
**Shirt**  
for eight solo voices

# Todd Tarantino

## Shirt

for eight solo voices

Duration: approximately 6 minutes

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# Shirt

The back, the yoke, the yardage. Lapped seams,  
The nearly invisible stitches along the collar  
Turned in a sweatshop by Koreans or Malaysians

Gossiping over tea and noodles on their break  
Or talking money or politics while one fitted  
This armpiece with its overseam to the band

Of cuff I button at my wrist. The presser, the cutter,  
The wringer, the mangle. The needle, the union,  
The treadle, the bobbin. The code. The infamous blaze

At the Triangle Factory in nineteen-eleven.  
One hundred and forty-six died in the flames  
On the ninth floor, no hydrants, no fire escapes -

The witness in a building across the street  
Who watched how a young man helped a girl to step  
Up to the windowsill, then held her out

Away from the masonry wall and let her drop.  
And then another, as if he were helping them up  
To enter a streetcar, and not eternity.

A third before he dropped her put her arms  
Around his neck and kissed him. then he held  
Her into space, and dropped her. Almost at once

He stepped to the sill himself, his jacket flared  
And fluttered up from his shirt as he came down  
Air filling up the legs of his gray trousers -

Like Hart Crane's Bedlamite, "shrill shirt ballooning."  
Wonderful how the pattern matches perfectly  
Across the placket and over the twin bar-tacked

Corners of both pockets, like a strict rhyme  
Or a major chord. Prints, plaids, checks,  
Houndstooth, Tattersall, Madras. The clan tartans

Invented by mill-owners inspired by the hoax of Ossian,  
To control their savage scottish workers, tamed  
By a fabricated heraldry: MacGregor,

Bailey, MacMartin. The kilt, devised for workers  
To wear among the dusty clattering looms.  
Weavers, carders, spinners. The loader,

The docker, the navy. The planter, the picker, the sorter  
Sweating at her machine in a litter of cotton  
As slaves in calico headrags sweated in fields:

George Herbert, your descendant is a Black  
Lady in South Carolina, her name is Irma  
And she inspected my shirt. Its color and fit

And feel and its clean smell have satisfied  
Both her and me. We have culled its cost and quality  
Down to the buttons of simulated bone,

The buttonholes, the sizing, the facing, the characters  
Printed in black on neckband and tail. The shape,  
The label, the labor, the color, the shade. The shirt.

—Robert Pinsky

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# Shirt

Todd Tarantino

Text: Robert Pinsky

Come parlando, flessibile ♩ = c. 80

The musical score is written in 4/4 time with a tempo of approximately 80 beats per minute. The key signature has one sharp (F#). The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P).

**Soprano (S):** The vocal line begins with a whole note rest in the first two measures. In the third measure, it starts with a half note G4 (labeled *mp*), followed by a whole note G4 in the fourth measure. The lyrics are "Lapped — seams,".

**Alto (A):** The vocal line starts with a half note G4 (labeled *mp*) in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. In the third measure, it has a half note G4, and in the fourth measure, a half note G4. The lyrics are "The back, the yoke, the yar - dage. —".

**Alto (A):** The vocal line starts with a half note G4 (labeled *mp*) in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. In the third measure, it has a half note G4, and in the fourth measure, a half note G4. The lyrics are "The back, the yoke, the yar - dage. —".

**Tenor (T):** The vocal line starts with a half note G4 (labeled *mp*) in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. In the third measure, it has a half note G4, and in the fourth measure, a half note G4. The lyrics are "The back, — the yoke, The back, — the yoke,".

**Tenor (T):** The vocal line starts with a half note G4 (labeled *mp*) in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. In the third measure, it has a half note G4, and in the fourth measure, a half note G4. The lyrics are "The back, the yoke, the yar - dage. —".

**Bass (B):** The vocal line begins with a whole note rest in the first two measures. In the third measure, it starts with a half note G4 (labeled *mp*), followed by a whole note G4 in the fourth measure. The lyrics are "Lapped — seams,".

**Bass (B):** The vocal line starts with a half note G4 (labeled *mp*) in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. In the third measure, it has a half note G4, and in the fourth measure, a half note G4. The lyrics are "Lapped — seams,".

**Piano (P):** The piano accompaniment features a rhythmic pattern of eighth and quarter notes in the right hand, and a bass line in the left hand. The tempo is marked as *mp*.

*mf* Sweat - shops *f* Talk - ing mo - ney on their break *mf*

Sweat shop Kor - e - ans Lapped

Lapped seams, *p* the back, the yoke the yar - dage.

*mf* Sweat - shops *mp* or talk - ing pol - i - - - - - ties

*mf* sweat - shop *mf* Mal - ay - sians *p* The back, the yoke, the yar - dage. *mf*

*mf* Lapped seams, Lapped

*mf* near - ly in - vi - si - ble sti - ches turned in a sweat - shop by Ko - re - ans or Ma lay - sians gos - si - ping o - ver *mf*

Lapped seams, Lapped

to the band of cuff I but - ton at  
 - seams, The back, the yoke, the yar - dage.  
 with its o - ver - seam  
 - The back, the yoke, the yar - dage.  
 - seams, while one fit - ted this arm - piece  
 tea and noo - dles The back, the yoke, the yar - dage. The  
 - seams, The back, the yoke, the yar - dage. The

*mf* *p* *mf* *p* *mf* *f* *p* *mf*

3 3 3

*mf* my wrist. *mf* The in - fam - ous blaze at the Tri - an - gle Fac - to - ry in nine - teen

The in - fam - ous blaze at the Tri - an - gle Fac - to - ry in nine - teen e - le

*mf* The in - fam - ous blaze at the Tri - an - gle Fac - to - ry

*p* wrist.

the yar - dage. *p*

wrist.

*mf* The in - fa - mous blaze in nine - teen e -

back, the yoke, the yar - dage.

e - le - ven. One hun - dred and for - ty - six died in the flames on the ninth floor, no hy - drants, no -

ven. no hy - drants, Tri - an - gle Fac - to - ry no fire es - capes

The wit - ness

le - ven One hun - dred and for - ty six died no hy - drants, On the ninth floor a

The pres - ser, the cut ter,

fi - re es - capes

*f*

then held her out

*mf*

The pres - ser, the cut - ter, The wrin - ger,

*f* 5

The pres - ser, the cut - ter, The wrin - ger, A - way from the

in a buil - ding a - cross the street who watched

the cut ter, the wrin - ger,

3

young man helped a girl to step up to the win - dow - sill

*mf*

the wrin - ger, The pres - ser, the

5

3

*f* and let her drop. *f* And then a - no ther. *fp* drop. *mf* 3 As if

*fp* how drop. *f* And then a - no - ther. The pres - ser,

3 ma - son - ry wall drop. drop. *fp* drop. *fp* drop.

cut - ter, the wrin - ger, drop. *f* And then a - noth - er. *mf* The pres - ser, the cut - ter,

3

The score consists of five systems of music. The first system has two staves (treble and bass clef) with lyrics: "and let her drop. And then a - no ther. drop. As if". Dynamics include *f*, *fp*, and *mf*. The second system has two staves with lyrics: "how drop. And then a - no - ther. The pres - ser,". Dynamics include *fp* and *f*. The third system has two staves with lyrics: "ma - son - ry wall drop. drop. drop. drop.". Dynamics include *fp*. The fourth system has two staves with lyrics: "cut - ter, the wrin - ger, drop. And then a - noth - er. The pres - ser, the cut - ter,". Dynamics include *f* and *mf*. The fifth system has two staves with lyrics: "3".

*mf* *cresc.* *ff.* *mf*

A third e - - - ter -

he were hel - ping them up to en - ter a street - car, and not e - - - ter - ni - ty.

*mp* *fp* *fp*

the cut - ter, the wrin - ger, dropped her drop. drop.

*mp* *fp*

drop. drop. drop. —

*mf*

be - fore he dropped her put her arms a - round his neck and kissed

*mp* *fp*

drop. drop. drop. —

*mf*

A third

*mp* *mf*

the wrin - ger, dropped her The pres - ser, the cut - ter, the wrin -

ni - ty. drop. *fp* e - - - ter - - - ni - - - *mf*  
 e - - - ter - - - ni - - - ty.

*f* Then he held Her in - to space, *mf* his *mp*  
 him.

Al - most at once he stepped to the sill him - self, — *fp*  
 drop. —

ger, — *fp* drop. — *mp* The

—

*mf*

ty. And flut - tered up from his shirt

*mf*

e - - - ter - - - ni - - - ty.

ja - cket flared as he came down

*mf* *mf* *creac.*

e - - - ter - - - ni - - - ty. as he came down air fill - ing up the legs of

*mp*

The nee dle, the u nion, the trea - dle, the bob - bin. The

The nee - dle, the u - nion, the trea - dle, the bob - bin. The Code.

nee - dle, the u nion, the trea - dle, the bob - bin. The Code.

*p* Won - der - ful — how the pat - tern — mat - ches per - fect - ly — a - cross the

*f* e - - - ter - - - ni - - ty. —

*f* e - - - ter - - - ni - - ty.

*f*

"shrill shirt — bal - loon - ing." —

*ff*

his — gray — trou - sers —

Code.

*f wittily*

Like Hart Crane's Bed - lam - ite —

pla - cket — and o - ver — the twin - bar - tacked cor - ners of both po - ckets, — like a strict rhyme — or a ma - jor chord —

*mf*

The clan tar - tans

The clan tar - tans —

*mf*

The clan tar - tans —

*mf*

In -

*mf*

*fp* plaid, \_\_\_\_\_  
 Prints, \_\_\_\_\_  
 Mac - greg or,  
 Mac - greg or,

*fp* checks, \_\_\_\_\_  
 Hounds - tooth, \_\_\_\_\_  
 Mac - mar - tin,  
 Mac - mar - tin,

*fp* Tat - ter sall, \_\_\_\_\_  
 Ma - dras, \_\_\_\_\_  
 Bai - ley,  
 Bai - ley,

*f* clan tar - tans  
 ven - ted by mill - own - ers \_\_\_\_\_ in - spi - red by the hoax of O - ssi - an, \_\_\_\_\_ To con - trol their sa - vage Scot - tish work - ers, \_\_\_\_\_ tamed \_\_\_\_\_

\_\_\_\_\_

*f*  
 con - trol\_

*mf*

*f*

de - vised for work - ers — to wear a - mong the dus - ty clat - ter - ing looms.

*f*

con - trol\_

*mp*

*mp*

Wea - - - vers,

the

*mf*

The kilt,

*mf*

*mp*

*mp*

The kilt,

car - ders,

the

*mf*

The kilt,

spi - - - ners,

*mp*

con - - - - - trol

the

by a fa - bri - ca - ted he - rald - ry: — The loa - der, the do - - - - cker, — the nav vy.

*f* Swea - ting

*p* cot ton slaves in ca - li - co head - rags

*p* cot - ton slaves in ca - li - co head - rags

*mf* sor - ter - ma - chine - slaves in ca - li - co head - rags

*mp* at her - ma - chine in a lit - ter of cot - ton As slaves in ca - li - co head - rags *ff* swea - ted swea - ted

*mf* sor - ter - slaves in ca - li - co head - rags

at her ma - chine - slaves in ca - li - co head - rags

*mf* swea - ting at her ma - chine slaves in ca - li - co head - rags

The musical score consists of six systems. The first system includes a vocal line and a piano accompaniment. The lyrics for the first system are: "sweat - ed — George Her - bert, — in - spec - ted — my — shirt." The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a *mf* dynamic marking.

The second system continues the vocal line and piano accompaniment. The lyrics are: "sweat - ed — George Her - bert, — in fields: — George Her - bert, — in - spec - ted — my — shirt." The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a *mf* dynamic marking.

The third system continues the vocal line and piano accompaniment. The lyrics are: "sweat - ed — George Her - bert — in - spec - ted — my — shirt." The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a *mf* dynamic marking.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "sweat - ed — George Her - bert your de - scen - dant is a black la - dy in South Ca - ro - li - na, her name is Ir ma she in - spec - ted my". The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a *f* dynamic marking and a *passionate* instruction.

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "sweat - ed — George Her - bert — in - spec - ted — my — shirt." The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a *mf* dynamic marking.

The sixth system continues the vocal line and piano accompaniment. The lyrics are: "sweat - ed — George Her - bert — in - spec - ted — my — shirt." The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, with a *mf* dynamic marking.

*f* shirt. co - lor - - and - fit - *f* qua - - - - - li - - - - -

*f* sa - - - - - tis - - - - - fy - *f* shirt. Its - - co - lor - - and - fit - have sa - tis - fied me I - have

shirt. co - lor - - and - fit - *f* shirt. Its co - lor and fit and feel and its clean smell have sa - tis fied both her and me. We have culled its cost and

*f* co - lor - - and - fit -

ty —

*sfz*

shirt *sfz*

me. — *cresc. sempre* — shirt

culled its cost and qual - i - ty down to the but - tons of si - mu - la - ted bone, The but ton holes, the si - zing,

*sfz*

shirt

qua - li - ty down to the but - tons of sim - u - la - ted bone, The but - ton - holes, the si - zing, the fa - cing, the cha - rac - ters print - ed in

*sfz*

shirt *sfz*

shirt

shirt

*f* *cresc.* *ff* *p* *ff*

The char - ac - ters print - ed in black on neck - band— and— tail. fa - cing— the la - bor, the la - bor,

*f* *cresc.* *ff* *f* *p* *ff*

The char - ac - ters print - ed in black on neck - band— and— tail. The si - zing the fa - cing la - bor, the la - bor,

*ff* *p* *ff*

the fa - cing, the char - ac - ters print - ed in black— on neck - band and tail.—— fa - cing la - bor, The shape,

*f* *f* *f* *p* *ff*

The si - zing, The char - ac - ters tail.—— fac - ing la - bor the la - bor,

*f* *f* *f*

the fa - cing, neck - band—— the si - zing, The

black on neck - band and tail. The shape, the la - bel, the la - bor,—— the—— co - lor,

*f* *f* *f*

The—— but - - - ton - - - holes,——

The shape, the si - zing,

